

# THE LIBERTY THEATRE WILL NOW LEAD THE SYBIL LIFE

## Where and Why Plays of the Season Continue

### "Bunny," at the Hudson, Proves To Be an Agreeable Entertainment, Even Though It Is Couched in an Artificial Spirit.

By HEYWOOD BROWN.

Play of Last Week.

"Bunny" does not fit Lewis Stone like a rabbit's skin, but it is none the less an interesting entertainment. It may be classified as a whimsical melodrama. Without doubt the play is theatrical and at times too heavily sentimental, but it has been put together with a nice sense of values, and is played for the most part with excellent spirit.

**Farces.**

"Fair and Warner" is a merry farce which deals with some of the more agreeable phases of acute alcoholism. Possibly the most agreeable farce since much of the drinking falls to Miss Madge Kennedy, who shows that a woman may drink and drink and be an ingenue. The play is extremely scintillating and handles a number of more or less ticklish situations with ingenious delicacy. "Fair and Warner," in fact, is as good a farce as New York has seen in several seasons.

"Bubbles of Red Gap" at the Fulton is as lovely as a rose, but in spite of its exceedingly diffuse dramatic

Theatre, shows the talents of Otis Skinner to the best advantage. The actor's fondness for gesture and his ability to deliver those mouth-filling speeches into which a player can set his teeth receive ample recognition. Mr. Skinner acts the actor. The play is not absorbing in plot, but the opportunities which it provides for the star are sufficient to make it worth seeing.

"Major Barbara" at the Playhouse, is a Shaw piece, illuminated by dialogue just about as brilliant as any which the master has written. It falls below his best only in sustained drama. Epithetically the play has the title in plenty. Shaw seldom neglects his actors, and "Major Barbara" gives the players plenty to do. That plenty is well done. Ernest Lawford and Grace George are conspicuous in the cast.

"The Unhatched Woman," at the Thirty-ninth Street Theatre, proves that malice may be made one of the most interesting dramatic vices. Certainly however, because when Eleanor Painter is not singing or dancing Hardy is fooling to excellent purpose.

"The Boomerang," at the Belasco, is an excellent light comedy, which satirizes love and medicine. Marjorie Hedman, Wallace Eddinger and Arthur Byron make up a noteworthy cast.

"Abe and Mawrue," at the Lyric, continues the adventures of Potash and Perlmutter and tells an interesting story in addition to presenting a delightful pair of characters.

"Hobson's Choice," at the Comedy, paints life in Lancashire as something decidedly amusing.

The playwright has succeeded in telling an interesting story without much recourse to the familiar tricks of the theatre.

"Our Mrs. McChesney," at the Lyceum, employs the delightful throaty voice of Ethel Barrymore in expounding the merits of Friedrich Schopenhauer's theories. The dramatization of Edna Ferber's stories is decidedly loose, but the play has proved its right to be counted among the big successes of the season. The humor of its lines and the charm of Miss Barrymore's acting have served to make it popular. Unquestionably Miss Barrymore has had better opportunities in previous plays.

**Tragedy.**

"The Weavers," at the Garden Theatre, is colossal. But though the effect is one of immensity, detail has not been neglected. All in all, Emanuel Reicher's production of Hauptmann's play is the most noteworthy dramatic event of the present season. The play tells how a mob is born, and its subject is as fresh, as vital and as engrossing as the day it was written.

"The Devil's Garden," at the Harris, is a play which is sometimes powerful and frequently decidedly unpleasant. The play was written in an acutely self-conscious mood, and therefore hardly ever escapes the accusation of being a play which is as fresh, as vital and as engrossing as the day it was written.

**Melodrama.**

"Treasure Island" at the Punch and Judy has most of the good of Stevenson's romance, and no little of the best of that marvellous tale of pirates, doubloons, lugsers and cutlasses. A well chosen cast cuts and slashes, and stabs with rare good humor.

"The House of Glass" shows that no matter how unhappy Mary Ryan may be she is not a woman who will live happily ever after the final curtain. The play concerns the tribulations of a woman who suffers unjust arrest and imprisonment. There is not much subtlety in "The House of Glass," but it has elements which make for popularity.

**Problem Plays.**

"Common Clay" at the Republic is a play which shows the remarkable cooperative powers of a rained woman. It is conventional for the most part in theme, but some of the dialogue has a fresh and novel touch. It is a popular play because it affords well known actors a chance to portray those emotions which are supposed to manifest themselves in much sobbing, beating of the breast and reading of the air. Jane Cowell and John Mason are the stars.

"The Eternal Magdalene," at the Forty-eighth Street Theatre, makes a sentimental plea for the underworld. The "scarlet woman" has always been a sympathetic figure in the drama, but the novelty of this play lies in the fact that it makes no plea for a particular Camille, but for the entire tribe of unfortunate women who are "blasted for the sake of the people." A somewhat novel point of view is not backed up by much truthful observation of life and the play is for the most part decidedly artificial. It has a definite dramatic movement and certain moments of power.

**Musical Plays.**

"Stop! Look! Listen!" at the Globe, is a bright entertainment, with some remarkably beautiful scenery. Harry Fox is amusing and some of Irving Berlin's tunes are enchanting. Gaby's hats are large.

"Alone at Last," at the Shubert, has a score of rare charm. A number of excellent voices make the most of the opportunities provided by Franz Lehár.

"Katinka," at the Forty-fourth Street Theatre, has a bubbling score, but a sluggish book. Adele Rowland does much to enliven the show.

"Very Good Eddie," at the Princess,

## JOSEPH SANTLEY AND THE MAGAZINE GIRLS IN "STOP! LOOK! LISTEN!"



Dillingham's Gaby Deslys revue at the Globe is starting out like another "Chin-Chin"—which means that it is doing capacity.

is a neat and cheerful little musical play, featured by the excellent work of Ernest Truox and Anna Orr.

"Princess Pat," at the Cort, has a spirited score by Victor Herbert and a moderately amusing book by Henry Blossom. There are no dull moments, however, because when Eleanor Painter is not singing or dancing Hardy is fooling to excellent purpose.

"Hip-Hip-Hooray," at the Hippodrome, has all the elements of a number of successful shows. These have been combined into a harmonious whole. Sousa's Band and the skating of Charlotte are the chief factors in an excellent entertainment.

"Around the Map," at the New Amsterdam, is a colorful exhibition of the genius of Joseph Urban. It has a book of charm and subtlety and a tuneful score.

"The Blue Paradise," at the Casino, is tuneful and amusing as well, thanks to Cleo Mayfield.

"The Midnight Frolic" is a performance calculated to please the taste of those who crave entertainment up to midnight and beyond.

### Champion Speed Skater at Hippodrome.

This last week Charles Dillingham introduced another novelty in the ice ballet, "Flirting at St. Moritz," at the Hippodrome, as the astute director of the big playhouse is quick to realize that public interest at present is centered in this novelty of his, which seems to have set the world skating. The international skaters already on the Hippodrome pond exemplify the best skating and dancing on skates in the world, but neither Charlotte, Catherine Pose, Kate Schmidt, Ellen Dalen, Hilda Reuckert or any of the other ice nymphs of this famous coterie pretend to be "speed merchants," as their style is one of grace and beauty; so, by adding the Lamy Brothers to the group, Mr. Dillingham makes the exhibition complete, as one of them is considered the fastest ice skater known.

It is Edmund A. Lamy, world's champion on the steel runners. Several world records are already his, and every fast skater in this country and Canada has fallen before his powerful stroke. According to Billy Swan, the great skating authority, Lamy is the peer of all fast skaters, here or abroad. He is but twenty-five years old and has been competing in ice races since 1905.

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A NEW PICTURE OF MADGE KENNEDY. Following a month's illness, Miss Kennedy is again helping "Fair and Warner" on its rapid way at the Eltinge.

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### HAVING TO DO WITH GEORGE HASSELL, COMEDIAN.

"Let George Do It" is a popular American saying. But, test you think it is confined to America, hearken unto the Honorable George of "Ruggles of Red Gap," who is an Englishman both on and off the stage. He is also a George on and off. The other name is Hassell.

"Yes," he reflected, while imbibing a glass of well, it wasn't milk; "I know all about 'Let George do it'! I heard the phrase considerably at my home in Birmingham. Whenever there was anything to be done, George was nominated. But I suppose the experience was helpful, for I can now take a stage manager's commands without blinking an eye."

George—it is easier to refer to him by his first name—does not come from a family addicted to the stage. An aunt by the name of Mary is the only other black sheep. And George is not sure whether she induced him to become a Theban or vice versa.

"When I was about eighteen," he recalled, "I was sent to Australia to become a rich farmer. Fancy that now. A farmer! Australia did not treat me kindly. The Boer war intervened in time to save me from ruin and I joined a regiment. I was wounded by the leg, and that is why I was refused in the present war."

It is apparent at this point to mention that George is so constructed that if he would have been a bit of a miracle he had not been wounded. He is six feet two, with latitude to match. He carries his own trunks.

"The first time I went on the stage," he reminisced, "I played five parts in one monodrama for \$5 a week. That was in New Zealand. T. Daniel Fraley saw me over there and invited me to come to America, and I accepted before he could change his mind. My first American engagement was in the role of Dr. Watson, opposite a Sherlock Holmes who was about a foot shorter. I imagine the effect must have been a bit ludicrous.

"After that I played the usual series with stock companies, had my days of prosperity and of poverty, and generally managed to be happy. Undoubtedly my best experience was ac-

quired with John Craig in the Castle Square Stock Company, Boston."

The Castle Square is the place from which graduated Francis Starr, Edmund Breese and a long list of others, and is known to the profession as one of the best training schools in the world.

"I was four years with Craig," continued the actor, "and from there I went to Pittsfield to spend a season in stock with John Park. There is another man who has been a wonderful friend and a great help to me. He advised me to do New York in 1912, and I did. My first Broadway engagement was under 'Winthrop Ames, and the '15 '16."

Since 1912, however, Hassell has made considerable strides toward recognition and to-day he stands on the threshold of success. He attracted the attention of "The High Cost of Living" and "Hands Up," and he won general praise for his work in "Ruggles of Red Gap" in that play ranks high in the field of characterizations.

"The soul of a Romeo and the body of a hippopotamus"—thus has Hassell been described by a manager. It is reasonably certain that he will never play Romeo and it is at least eight to five that he'll never play a hippopotamus. But where the gentle art of high comedy is involved—keep an eye on him, ye theatregoers.

**Loew's American Theatre.**

Named, Turkish pianist; Tofalos, Greek operatic singer, and writer on the side, and "The Yellow Pearl," a sketch, will be seen at Loew's American Theatre to-morrow. Others will be Lawrence and Edwards, Forrester and Lloyd, Roger and Gibson and Jack Brechley.

Elizabeth Murray and Howard Estabrook—in separate acts—will lead the bill at the Colonial. Miss Murray will offer a new selection of dialect songs and stories. Estabrook will dip into vaudeville for the first time using a varied vehicle called "A Little Revue." He will do a monologue, a song and a bit of dancing.

Others will be Herbert Clifton, character delineator; Hugh H. Short, in "The Sons of Abraham," by George V. Hobart and Mr. Herbert; Morris Crown and his merry men; Charles Alcorn and his cyclists; Robbie Gordon and her models; Lulu Sen, Chinese prima donna, and Paul Gordon, wire entertainer.

## And Now Marie Tempest Goes In For Vaudeville

### She Will Sing a Group of Songs at the Palace This Week with Melville Ellis in a Characteristic Pose at the Piano.

There are gala days for vaudeville. This week, to point the case, no less distinguished and no less English an actress than Marie Tempest is to take the two-day. In so doing Miss Tempest will return to her old love—music. She will not take a playlet with her to the Palace—merely some songs, some gowns and Melville Ellis. "Everything about this engagement," writes Walter Kingsley, "has the stamp of distinction."

Next in line will be James and Bonnie Thornton, called "the youngest of the oldtimers." "Pleasing specialties" are their forte. Bonnie Glass will contribute the dancing feature and the two will start off on a note of appreciation in so announcing. Miss Glass is carrying along an Italian marquis this season, in addition to an orchestra of ten. Then, too, "she makes five changes of gowns and jewels, and her dances are so original that they may be termed steps of day after to-morrow."

Sophie Tucker will bring along the latest lyrics, and Flanagan and Edwards. They will change their act offering their old number, "On and Off." During the week just closed they have achieved great success in a new act oppositely named—"Off and On."

Others will be the Amant Brothers, European clowns and whistling experts; "The Highest Bidder," a sketch by Everett S. Busby; George Bancroft and Octavia Brooke, with songs and things; and Adelaide Herman, with a mystery act.

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The Alhambra will offer "The Forest" and "The Sons of Abraham," by George V. Hobart and Mr. Herbert; Morris Crown and his merry men; Charles Alcorn and his cyclists; Robbie Gordon and her models; Lulu Sen, Chinese prima donna, and Paul Gordon, wire entertainer.

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JOSEFA ROWLAND, in "Ruggles of Red Gap."

nature there is much which is amusing in the performance. Not all the humor of Harry Leon Wilson's book has been brought to the stage, but Ralph Herz has moments when he gives the value to a remarkable degree, and George Hassell is excellent as the Hon. George.

"Hit-the-Trail-Holidays" at the Astor is a lively play about Billy Sunday, by George M. Cohan. The first act, which is also the best, is comedy rather than farce, but the rest of the play is in much broader spirit. The play contains a number of good acting parts.

"Scenie Love" at the Gaiety is about a scotch man and a pink palmer. A young scotch man (this doesn't go) and a young pink palmer (this doesn't go) are the main characters. The play is a comedy rather than farce, but the rest of the play is in much broader spirit. The play contains a number of good acting parts.

**Comedies.**

"The Great Lover," at the Longacre, is a delightful play about opera singers. On the stage the songbirds live up to the romance in which the Sunday newspapers have always shrouded them. Leo Dietrichstein, in particular, is as pleasingly passionate an artist as anybody could desire. Jean Paul is much alive under the touch of Dietrichstein, who builds the part up with any amount of interesting detail.

"Cock of the Walk," at the Colton

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